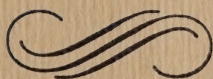


PRICED

# OLD MASTERS

DUTCH XVII CENTURY WORKS  
ITALIAN AND OTHER PRIMITIVES  
RENAISSANCE PAINTINGS  
FRENCH · ENGLISH AND AMERICAN  
XVIII CENTURY WORKS

*Property of*  
MRS ELISABETH ANDRIESSE  
ERICK W. BERGMANN  
J. K. SCHNEIDER  
AND OTHER OWNERS



Public Auction Sale  
February 24 at 8 p. m.

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York

1949



SALE NUMBER 1042

FREE PUBLIC EXHIBITION

*From Saturday, February 19, to Date of Sale  
Weekdays from 9:30 to 5 ✓ Closed Sunday*

PUBLIC AUCTION SALE

*Thursday Evening, February 24  
at 8 p.m.*

EXHIBITION & SALE AT THE  
PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

✓ ✓ ✓

*Sales Conducted by*

H. H. PARKE ✓ L. J. MARION  
A. N. BADE ✓ H. E. RUSSELL, JR.  
A. NISBET *and* C. J. DUVEEN, JR.

1949



# OLD MASTERS

AN IMPORTANT GROUP OF  
DUTCH XVII CENTURY WORKS

ITALIAN AND OTHER PRIMITIVES AND  
RENAISSANCE PAINTINGS

FRENCH, ENGLISH AND AMERICAN  
XVIII CENTURY WORKS

*Property of*  
MRS ELISABETH ANDRIESSE

*New York*

ERICK W. BERGMANN

*Monroe, Michigan*

J. K. SCHNEIDER

*Royal Oak, Michigan*

AND OTHER OWNERS



Public Auction Sale  
February 24 at 8 p. m.

PARKE-BERNET GALLERIES · INC

1949

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## EVENING SESSION

Thursday, February 24, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 99 INCLUSIVE

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THE attributions of the paintings from the Bergmann collection are taken from the catalogue compiled for Mr Bergmann by Dr W. R. Valentiner.

### DUTCH AND FLEMISH XVII CENTURY PAINTINGS

HERMAN SAFTLEVEN

DUTCH: 1609-1685

1. *A VIEW NEAR NIJMEGEN*. Rocky landscape with trees and figures of peasants and a pack animal on the road in the foreground; beyond, the walls and spires of the city in the sunset light. *Panel: 8 x 12¼ inches*

Collection of Georges de Batz, Paris

Exhibition of Landscape Paintings from Patinir to Hubert Robert, John Hopkins University, Baltimore, 1941

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

2. *THREE FEMALE FIGURES AND CHILD, AFTER SCHIAVONE*.

A maiden, in blue and cinammon robes and white veil, kneels holding a baby before a nymph in rose draperies seated beside a golden ewer and basin, with a handmaiden in yellow and green costume next to her; before a green drapery hung from a tree in a mountain landscape. (*Schneider*)

*Panel: 9 x 6¾ inches*

Collection of Emily Charlotte Talbot, Margam Castle, Port Talbot, Glamorgan, Wales

Collection of the Duke of Marlborough, Blenheim Palace, Oxon

Engraved by T. Van Kessel in the *Teniers Gallery*

GERARD DOUFFET

FLEMISH: 1594-1660

3. *SCENES OF THE LIFE OF CHRIST: PAIR PAINTINGS*. Depicting Christ disputing with the Doctors; and the Mocking of Christ. Scenes in the interior of the Temple, crowded with figures of citizens and soldiery. (*Kronig*)

*12¾ x 16 inches*

100-  
DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

4. *TRAVELERS MEETING ON THE ROAD*. A rustic in blue smock and scarlet flat-cap, standing in profile at the right, conversing with a bearded peasant seated on a boulder. The latter wears a rose coat, and carries a bird cage strapped to his back. Brown cliffs in the background. (*Holzapfel*)

Cradled panel:  $6\frac{1}{4} \times 5$  inches

75-  
JOOS VAN CRAESBEECK

FLEMISH: c. 1606-1664

5. *TAVERN SCENE*. Interior, with figures of two boys and an old woman with a white kerchief over her head, drinking at a table on which are a pipe and paper of tobacco. Inscribed illegibly at lower right with initials. (N. Y. Private Collector)

Panel:  $11 \times 10\frac{1}{4}$  inches

125-  
GERARD DE LAIRESSE

FLEMISH: 1640-1711

6. *LUNA AND ENDYMION*. Night scene with the two lovers, scantily wrapped in red and blue draperies, upon a cloud surrounded by amors with spear, bow and torch, and upholding behind them a mauve canopy over their golden chariot; before the group a brace of hounds, in the central foreground. (*Bergmann*)

On copper:  $13\frac{1}{4} \times 14$  inches

152-  
JEAN FRANCISQUE MILLET

FLEMISH: 1642-1679/80

7. *PARK SCENES WITH FIGURES AT A FOUNTAIN*. View of a glade bordered with trees, with stone ruins in the foreground including a Roman fountain at the right; two nymphs in yellow and blue draperies are seated beside the basin. Signed on the masonry J. MILLET D. FRANCISQUE. (*Schneider*)

$13\frac{1}{4} \times 17\frac{1}{4}$  inches

100-  
GODFRIED SCHALCKEN

DUTCH: 1643-1706

8. *PARABLE*. A young woman in white bodice, red skirt and gray draperies, carrying a lighted candle and attended by a youth, stands in a stone hall, holding up a coin on her open hand to a maiden in blue robes and scarlet cloak, who stands before her with her hands uplifted in surprise. At the right, an embrasure, with a glimpse of a mountain. (*Bergmann*)

$15 \times 18$  inches



[NUMBER 9]

525-  
JOHANNES LINGELBACH

DUTCH: 1622-1674

9. *A HUNTING PARTY*. A cavalier blowing a horn, and a lady, both on horseback with hunt servants and dogs, in the foreground of flat country with woods behind partly concealing a mansion. Signed at lower left LINGELBACH. (N. Y. Private Collector)

Panel:  $9\frac{3}{4} \times 12\frac{3}{4}$  inches

Companion to the following

From Count Trotti, Paris

[See illustration]

525-  
JOHANNES LINGELBACH

DUTCH: 1622-1674

10. *A HAWKING PARTY*. A cavalier and a lady on horseback, and a second noble mounting a chestnut horse, together with servants, hounds, and a falconer with his birds, on a rise overlooking a wide expanse of country; before a thatch-roofed inn in the right foreground, the innkeeper serving ale to the huntsmen. Signed at lower left J. LINGELBACH. (N. Y. Private Collector)

Panel:  $10\frac{1}{4} \times 13$  inches

Companion to the preceding

From Count Trotti, Paris

PIERRE ANGELIS

FLEMISH: 1685-1734

152- 11. *LA PREDICATION*. Interior of a stone church crowded with worshippers, looking toward the west door; in the right foreground a stout preacher in black robes declaiming from the pulpit. (N. Y. Private Collector) 27 x 35 inches  
Collection of Dr Carlberg

FRANS FLORIS

FLEMISH: 1516-1570

200- 12. *MARS AND VENUS*. Nude seated figure of Venus with an olive green velvet drapery over her right thigh, her right arm resting on the blond head of a naked cupid with bow and quiver, who kneels beside her; the nude Mars stands at her left side, embracing her. (*Schneider*)  
Panel: 16 x 13½ inches

*Note:* A copy of a certificate by Dr W. R. Valentiner reads as follows: "The painting reproduced in this photograph is in my opinion a characteristic well-preserved work by Frans Floris (Antwerp 1516-1570). It represents Mars and Venus with a cupid, a subject which the artist has also treated in a painting in the Berlin Museum (Mars and Venus suprised by Vulcan). The painting shows the influence of the Venetian school, which can be explained by the fact that Floris travelled in Italy about 1540. Detroit, May 1st, '45". (Signed) W. R. Valentiner. The copy of the certificate will be given to the purchaser.

102- SALOMON DE BRAY

DUTCH: 1597-1664

13. *THE WITCH OF ENDOR*. Samuel in white robes appearing to the witch of Endor, who is seen at the right in black hooded mantle. Saul in disguise kneels before her, with two accompanying soldiers standing behind him. A drapery partly conceals the niche where Samuel appears.

*Cradled panel:* 24½ x 18¾ inches

175- ADRIAAN VAN DER WERFF

DUTCH: 1659-1722

14. *MOTHER AND CHILD*. Three-quarter-length seated figure, to half left, of a young woman in scarlet robe with loose white collar and blue cloak, holding on her knees, wrapped in a golden cloth an infant, the back of his head to the observer; she grasps a pink rose, poised over his head. In the background a landscape seen behind a column, and dark drapery. (*Andriessse*)

21½ x 16¾ inches

From D. Katz, Dieren



[NUMBER 15]

400-

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

15. ANNE CARR, COUNTESS OF BEDFORD. Three-quarter-length study, facing the observer, wearing indigo blue silk robe with loose puffed sleeves and fawn scarf, her auburn hair dressed with pearls; before a brown wall, with a stone urn at the right. (*Schneider*)

Panel: 11½ x 9 inches

*Note:* A certificate by Dr W. R. Valentiner reads as follows: "The painting reproduced in this photograph is in my opinion a characteristic original sketch by Anthony van Dyck, executed about 1635-38. It is a study for a portrait of Anne Carr, Countess of Bedford, and should be compared with her portrait by Van Dyck in the former collection of Earl Spencer, Althorp Park, reproduced [in] *Klassiker der Kunst*, p. 469". (Signed) W. R. Valentiner, Dec. 19, 43. A copy of the certificate will be given to the purchaser.

Painted about 1635-38

[See illustration]



[NUMBER 16]

EGLON HENDRIK VAN DER NEER

DUTCH: 1635-1703

16. *INTERIOR, WITH A MAID SERVING BREAKFAST TO A LADY.*

A black and white tiled room, with a green-curtained bed at the left, and a young woman in salmon pink and gold satin seated before it to half right, her foot on a charcoal heater. A maid in brown and blue, with white apron, is bringing her mistress a breakfast of waffles on a silver tray. (*Andriesse*)

16¼ x 13¼ inches

From D. Katz, Dieren

[See illustration]



1750-

[NUMBER 17]

REMBRANDT VAN RIJN

DUTCH: 1606-1669

17. *BOY WITH THREE APPLES*. Half-length figure, facing the observer, of a young boy in a loose brown robe, with curly brown hair, and a scarf around his neck; he stands behind a stone parapet holding a stalk of unripe fruit, three ruddy apples lying before him. (*Andriessse*)

*Panel: 18 x 14 inches*

*Note:* The attribution to Rembrandt is based on a MS certificate by Dr Bredius, dated Monaco, March 26, 1937, which will be given to the purchaser, and which reads as follows (translation): "This portrait is one of a series of portraits which Rembrandt painted in 1633 and 1634 in Amsterdam of a little boy probably of the family of one of his friends. It is a free original replica of a similar portrait now in the Philips collection; but here he has added a hand and a small but powerful still-life". (Signed) Bredius.

Painted about 1633-4

From an English private collection

From D. Katz, Dieren

[See illustration]



[NUMBER 18]

AELBERT CUYP

DUTCH: 1620-1691

18. *LA HALTE*. A horseman and a youthful squire are standing beside a dappled gray horse in the left foreground, outside a tavern on the brow of a hill; further off, at the right, two other horsemen, led by a peasant, are moving away from the observer. (*N. Y. Private Collector*)

*Cradled panel: 16¾ x 21 inches*

Collection Bosch, Vienna, 1885

Collection of Sir J. Newington Hughes, 1810

Collection of Mrs W. H. Crocker, New York

From Durand-Ruel, Inc., New York

Exhibition, *The Horse: Its Significance in Art*, Fogg Art Museum, Cambridge, Mass., 1938, no. 5, illus. in the catalogue.

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1834, vol. v, p. 347, no. 219, as "an excellent picture"

[See illustration]



1000-

[NUMBER 19]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

19. *PEASANTS OUTSIDE AN INN*. Peak-roofed inn buildings in the right foreground, with trees and open landscape behind at the left, under a cloudy sky. A large group of boors—men, women and children—are gathered outside the tavern, talking, drinking and watching a *cornemuse* player, who stands on a barrell playing music for a youth and girl dancing. (*Bergmann*)

*Cradled panel: 13 x 19 inches*

150-

[See illustration]

JOHANNES LINGELBACH

DUTCH: 1622-1674

20. *SCENE IN ROME*. In the foreground a boy is watching a smith and his helper at work on a portable anvil, a woman behind them chaffering with a street vendor, before the high walls of a tenement. In the right middle distance a glimpse of the Tiber, with the bridge and a distant view of the Castel' San Angelo. (*Schneider*)

*19 x 15½ inches*

210-

ANTHONIE PALAMEDESZ

DUTCH: 1600-1673

21. *INTERIOR WITH CAVALIERS AND LADIES*. A group of ten figures, including seven cavaliers, two ladies and a servant boy at the right pouring wine, in an interior with a high buffet at the left supporting wine vessels. The principal members of the group are a lady in green dress with deep lace *berthe* facing a drinker holding up a glass. (*Bergmann*)

*Panel: 16¼ x 22¾ inches*



[NUMBER 22]

CORNELIS DE VOS

FLEMISH: 1585?-1651

252- 22. *PORTRAIT OF A YOUNG WOMAN*. Bust-length figure facing the observer, wearing a cloth of gold dress with black cloak, starched white ruff and lace cap, her auburn hair brushed tightly under it. Greenish background. (*Bergmann*)

24 x 19 inches

[See illustration]

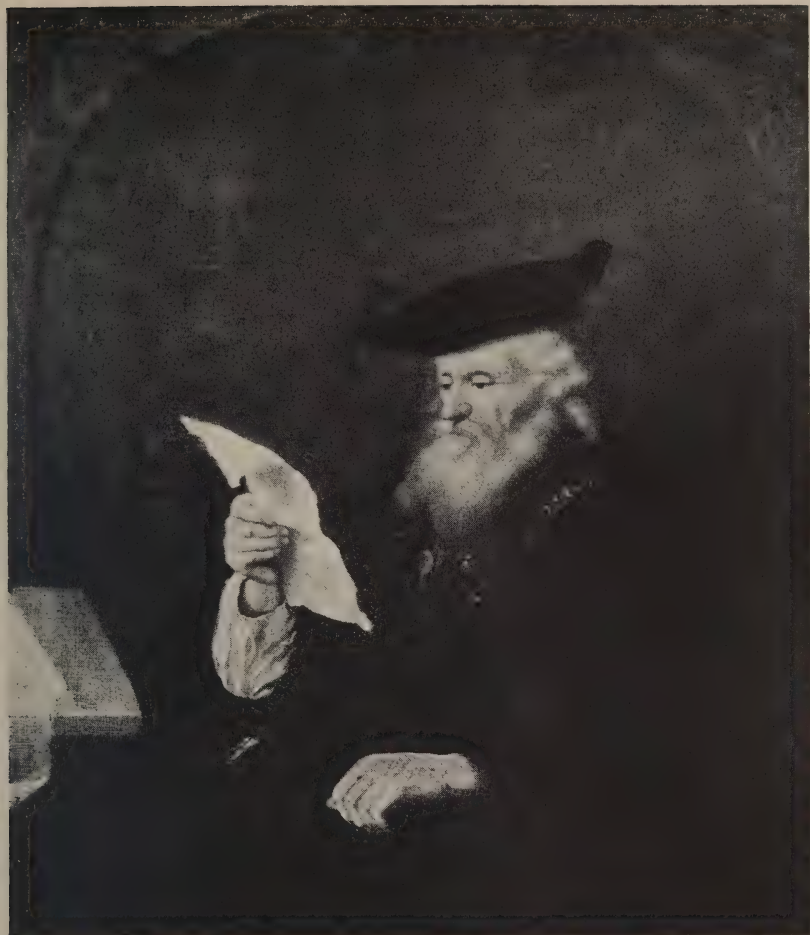
DAVID TENIERS THE YOUNGER

DUTCH: 1610-1690

250- 23. *THE ALCHEMIST*. Interior of a laboratory, with a bearded old man in a smock standing before a furnace attended by a youth carrying implements. In the background are two men at a table, another looking through a window from above. Signed with initials D.T., and dated 1641. (*Schneider*)

Cradled panel: 15¾ x 25¼ inches

Collection of Leo Michelson



800-

[NUMBER 24]

SALOMON KONINCK

DUTCH: 1609-1668

24. *PORTRAIT OF AN OLD MAN READING*. An old man with white hair and beard, wearing a velvet cap, golden brown brocade doublet and black coat, seated to half left, reading a letter held in his right hand, the left hand clasping the arm of his chair. In the background a wall with an arched niche, and at the left a stone table with documents. (*Bergmann*)  $29\frac{1}{4} \times 24\frac{1}{2}$  inches

*Note:* Dr W. R. Valentiner writes of this picture as follows: "The painting . . . is in my opinion a characteristic original work by Salomon Koninck (1609-1659) the well known Amsterdam artist, who worked under Rembrandt's influence since 1630, in which year he became member of the guild. The painting has fine chiaroscuro characteristic of Rembrandt's work in the later part of the thirties. It is in a good state of preservation. Detroit, May 1945". (Signed) W.R. Valentiner. The certificate will be given to the purchaser.

Collection of Edwin H. Fricke, New York

[See illustration]



[NUMBER 26]

QUIERINGH VAN BREKELENKAM

DUTCH: 1620-1668

2000  
26. *A REPAST OF OYSTERS*. View of an interior with a tall-post bed hung with brown draperies and an open hearth at the left, before which a little girl in a white apron is watching a kneeling servant maid cook oysters. In the centre of the scene, a grinning cavalier in loose gray cloth, partly unfastened, is taking a glass of wine from a lady wearing an ermine-edged apricot velvet coat and gold velvet skirt, seated before him; at the right, a table littered with oyster shells, wine jug, etc., and a man with his back turned to the observer. (*Andriessse*)

Panel: 18½ x 25½ inches

*Note:* Dr W. R. Valentiner, in his introduction to the P. A. B. Widener catalogue (*v.i.*) writes of the above painting: "Brekelenkam . . . warmed himself in the sun of Rembrandt's genius, always retaining however, something of the provincialism of Leyden . . . At his best he is . . . little inferior to Adriaen van Ostade, or, at times, to Metsu. In the Widener exemplar, which has rightly been called one of his masterpieces, he is reminiscent of the latter painter, with whom he competes favorably in his fine silvery tone and his exceptional delineation of costume".

Collection of P. A. B. Widener, Philadelphia

From D. Katz, Dieren

Described and illus. in *Pictures in the Collection of P. A. B. Widener: Early German, Dutch and Flemish Schools*, introd. by W. R. Valentiner, 1913, no. 8

[See illustration]



1750-

[NUMBER 27]

JAN VAN GOYEN

DUTCH: 1596-1656

27. *PEASANTS ON A ROAD BEFORE AN INN*. In the right foreground a tumble-down thatch-roofed tavern with two tall oak trees overhanging the road. Peasants are idling and smoking before the inn, and two farm wagons laden with people, coming from opposite directions, have met at the tavern sign at the left. Before flat country with prospect of a distant village and church spire. Signed at lower right v. GOYEN, and dated 1643. (*Andriesse*)

24 x 33 $\frac{1}{4}$  inches

From D. Katz, Dieren

250-

[See illustration]

JAN FYT

FLEMISH: 1611-1661

28. *BIRDS QUARRELING*. A group of fowl, including a peacock with spread tail, a heron, cock, scarlet parrot and smaller birds squawking vigorously, in an open landscape with two trees. (*Bergmann*)

47 $\frac{1}{2}$  x 67 inches

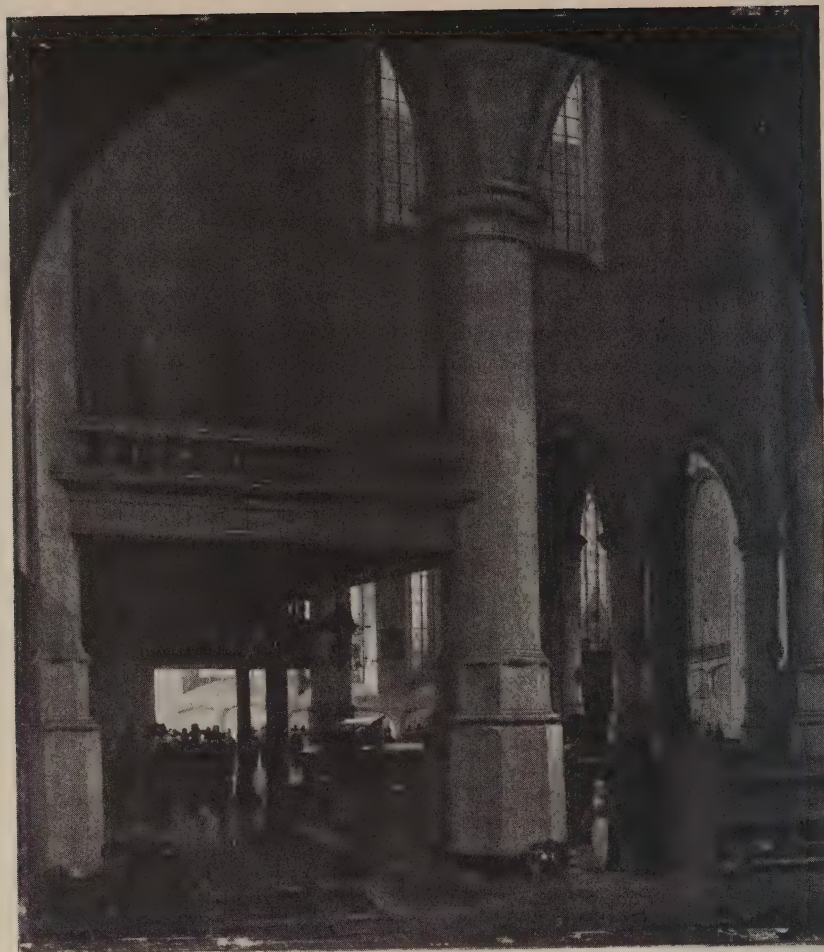
ABRAHAM STORCK

DUTCH: 1635-c. 1710

29. *HARBOR SCENE WITH SHIPPING*. View of a Dutch harbor, with peasants on the foreshore, and a city visible on the farther bank. The water is crowded with shipping, including a big Dutch galleon, and a British sailing barge; a pinnacle is pulling into the near shore. Signed at lower center A. STORCK. (*N. Y. Private Collector*)

25 x 31 $\frac{1}{2}$  inches

Collection of Joseph Earle, New York, 1855



[NUMBER 30]

HENDRIK VAN VLIET

DUTCH: c. 1611-1675

408 30. *INTERIOR OF A CHURCH WITH FIGURES*. The west end of a Gothic church with bare stone walls and columns, and the organ loft in the left foreground; entering beneath it at the left is a procession of burghers in black robes and steeple hats; in the foreground a sexton and a grave-digger beside an open vault, and an old woman with a child and a dog. Light filters in through the windows at the rear. Signed at lower left H. VAN VLIET, and dated 1657. (*Bergmann*)

*Cradled panel: 29½ x 24½ inches*

[See illustration]



2000-

[NUMBER 31]

JAN STEEN

DUTCH: 1626-1679

31. *GRACE BEFORE MEALS: THE BENEDICTION*. A Dutch family is gathered around a table in a simple cottage interior with a small casement set high in the right rear wall. The mother in dark clothes and scarlet bodice sits in profile to the right; next her the husband in black, with doffed hat, a serving girl in brown with clasped hands, and two young children praying; in the right foreground an infant wrapped in scarlet and olive green blankets is asleep in a wicker cradle. Signed at lower right J. STEEN. (*Andriessse*)  $19\frac{1}{2} \times 23\frac{1}{4}$  inches

From D. Katz, Dieren

125.

[See illustration]

ABRAHAM HONDIUS

DUTCH: 1630-1695

32. *HOUNDS ATTACKING TWO BEARS*. Turbulent scene at the edge of a wood, with trees growing amid outcrops of rock. Two brown bears are struggling with a number of hounds, which are attempting to grapple with their prey, and are being flung off in all directions. (*Bergmann*)  $24\frac{1}{4} \times 33\frac{1}{2}$  inches

Companion to the following

Collection of J. Spiller, Esq., London

ABRAHAM HONDIUS DUTCH: 1630-1695

125- 33. *HOUNDS ATTACKING A STAG*. A lively scene before a mound of rock, behind which are dark trees concealing the sky. A number of hounds have set upon a wounded stag which is sprawled on its back in the foreground. (*Bergmann*) 24 $\frac{1}{4}$  x 33 $\frac{1}{2}$  inches

Companion to the preceding

Collection of J. Spiller Esq., London

PIETER DE HOOGH DUTCH: 1632-1681

3000- 34. *VISIT OF THE BETROTHED*. Interior of a Dutch mansion, with casement windows facing the observer looking out on a quiet street with a canal. Through the open door enters a young cavalier in scarlet costume holding a feathered hat in his hand; advancing to meet him through a door at the right is his fiancée, robed in white satin and carrying a pet spaniel, a rose in her hand. Behind her, in a corner, is seated a maid with a sewing basket and fondling a dog, watching her mistress. (*Andriess*) 28 $\frac{1}{2}$  x 25 $\frac{1}{4}$  inches

*Note:* Mr Mellaart (*v.i.*) points out that the above picture differs in one detail from Com. Hofstede de Groot's description (*v.i.*), "which was probably taken from an old catalogue. He says 'in a corner sits another woman beside a cradle, probably the nurse'. But the second woman has by her side . . . a basket of linen . . . The room is practically the same as that in the Rijksmuseum picture, and through the open door we see the same view. Today the general appearance of the Kloveniersburgwal is very much as depicted by Pieter de Hoogh".

Dr Valentiner (*v.i.*) writes: "The picture has been incorrectly called the companion piece to the *Letter Carrier* of Amsterdam, which is dated 1670. The space arrangement is very similar, the same house is also seen through the doorway as in other pictures of this period; but the execution is more careless, pointing to a later date, as Mme Brière correctly states. However, her dating, about 1680, is probably too late. The music scenes in which the same young lady is seen is [*sic*] similar in manner and painted about 1675 or before".

Collection of Baronne de V—cz, Paris, 1815

Collection of Eugene Bolton, Esq., London

Collection of Jules S. Bache, New York, 1929

From D. Katz, Dieren

Described in C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch Painters of the Seventeenth Century*, 1908, vol. I, p. 537, no. 221

Described and illustrated in J. H. J. Mellaart, *An Unpublished Pieter de Hoogh*, Burlington Magazine, December 1923, pp. 269-270, illus. opp. p. 270 (A)

Described in Clotilde Brière-Misme, *Tableaux Inédits ou Peu Connus de Pieter de Hooch*, Gazette des Beaux-Arts, 1927, pp. 269-270

Described and illustrated in W. R. Valentiner, *Pieter de Hooch*, Art in America, vol. xv, February, 1927, p. 77, no. 28, illus. opp. p. 67 (entitled *The Love Letter*)

Described and illustrated in W. R. Valentiner, *Pieter de Hooch*, 1929, p. 280, illus. p. 98 (entitled *The Visit of the Lover*)

[See illustration]



[NUMBER 34]



[NUMBER 36]

NICOLAES MAES

DUTCH: 1632-1693

36. *PORTRAIT OF A SCHOLAR*. Three-quarter-length figure seated at a table, with long dark curls falling to his shoulders. He wears a voluminous sapphire blue gown and white cravat; his right hand rests upon a volume open on the table before him. Background of shelves lined with books. Signed at right  
 175- N. MAES. (N. Y. Private Collector)

27½ x 22¾ inches

*Note:* Photographs of this and the following picture with authentications of Prof. Max J. Friedlaender of the Kaiser Friedrich Museum, Berlin, were formerly sold with the paintings but are now unavailable.

Companion to the following

From the Imperial Hohenzollern Collection

Collection of a Swiss Nobleman, New York, 1931

[See illustration]



[NUMBER 37]

175-  
NICOLAES MAES

DUTCH: 1632-1693

37. *PORTRAIT OF THE SCHOLAR'S WIFE*. Three-quarter-length seated figure of a lady in deep golden brown with white fichu and elbow sleeves, her right arm supported on a plinth. Signed at lower left, N. MAES. (*N. Y. Private Collector*)  
27½ x 22¾ inches

See note to the preceding.

Companion to the preceding

From the Imperial Hohenzollern Collection

Collection of a Swiss Nobleman, New York, 1931

[See illustration]



[NUMBER 38]

JAN STEEN

DUTCH: 1626-1679

38. *PRESENTATION IN THE TEMPLE*. Interior, with the officiating priest in gold, scarlet and white robes, kneeling on a dais at the right holding the Child, S. Joseph standing at his side with the High Priest to the left, Mary appearing in the background. In the immediate foreground, two young girls kneeling by the steps with their backs to the observer, one holding flowers. To the left are a multitude of figures, including women with children; a young girl in a rose mantle standing upon the steps fingering a cage with two doves. Signed at lower right J. STEEN. (N. Y. Private Collector)

*Cradled panel: 18½ x 22 inches*

*well kept*

*Note:* An authentication by Dr William R. Valentiner, dated New York, June 6th, 1939 reads as follows: "The painting reproduced in this photo (on panel h. 18½ w. 22½ in.) is in my opinion a characteristic original work by Jan Steen. It is one of his rare religious subjects ('The Presentation in the Temple'), and is executed in his later period as the unusually elongated figures prove. The composition shows the influence of Rembrandt, especially of the 'Circumcision' which Rembrandt executed in 1646 for Prince Frederic Henry and which is lost (copy in the Brunswick Museum). Here we find the same two girls in lost profile in the right corner. The style of the painting with its delicate colours and its 'clair obscure' has also relation to Rembrandt's pupil Aart de Gelder. The painting is fully signed in



[NUMBER 39]

*Number 38—Concluded*

the right corner". A copy of Dr Valentiner's endorsement will be given to the purchaser. The painting comes from St. Petersburg and has on the back of the panel the seal of the Russian Emperor Paul I.

152-

FRANS FRANCKEN II

FLEMISH: 1581-1642

39. *THE CRUCIFIXION*. Night scene on Calvary, the hill crowded with figures of men and women, on foot and horseback. In the foreground the three tall crosses with the crucified figures of Christ and the two thieves; at the foot of the Savior's cross the weeping Marys visible amid the multitude. In the foreground, men, women and children seated on the ground, officials on horseback and at the extreme right a group of soldiers quarreling over the garments. (*Bergmann*)

*Cradled panel: 28 x 37¾ inches*

125-

MOSES VAN UYTENBROEK

DUTCH: 1590-1648

40. *ARCADIAN LANDSCAPE WITH BACCHANTES, FAUN AND CATTLE*. A thick mass of trees overhangs a pool in which cattle are watering; in the right foreground a nude bacchante riding a white bull, flanked by an old man, and a dancing faun, follows the herd down to the water. (*Bergmann*)

*Panel: 18 x 23½ inches*



[NUMBER 41]

FERDINAND BOL

DUTCH: 1616-1680

700- 41. *THE TEMPTATION*. Half-length figure of a fair-haired young girl, richly garbed in yellow robe with a brocaded skirted bodice and wine red velvet cloak edged in gold, her hair dressed with a garland of leaves; an old man in brown robes, with fur collar and black velvet cap, leans towards her from the right, touching her cloak with his left hand. 36 x 45 inches

*Note:* The young woman strongly resembles Rembrandt's wife, Saskia, who is known to have posed for Bol while he worked with Rembrandt.

Collection Secrétan, Paris

Exhibition of Masterpieces of Art, World's Fair, New York, 1940, no. 97, illus. in the catalogue

Exhibition of Paintings by Old Masters, Palace of Fine Arts, San Francisco Museum of Art, San Francisco, 1920, no. 51, illus. in the catalogue

[See illustration]

200 JAN VAN BRONCKHORST

DUTCH: 1603-1661

42. *TRIC-TRAC*. Two women, in rose and blue gowns, playing tric-trac with a cavalier in yellow slashed doublet sitting with his back to the observer. A second cavalier, smoking a pipe, at left. (*Sicca Estate*) 42 x 51½ inches



[NUMBER 43]

3700-

SALOMON VAN RUYSDAEL

DUTCH: c. 1600-1670

43. *A RIVERSIDE VILLAGE WITH A FERRY BOAT*. View of a wide river with a village on the left-hand shore embowered in trees, a church steeple at the extreme left; peasants can be seen on the shore, and distant sailing vessels on the water. A ferry boat laden with boors and cattle is crossing the river in the right foreground. Signed on boat, S. RUYSDAEL, and dated 1652. (*Andriessse*)

39½ x 57 inches

Collection of Lord Roundway

From D. Katz, Dieren

[See illustration]

250-

BAREND GRAAT

DUTCH: 1628-1709

44. *LA PARTIE DE TRICTRAC* and *LES JOUEURS DE CARTES*: PAIR PAINTINGS. [A] Interior of a room lighted from a casement at the left, with four burghers gathered around a table over a game of backgammon, a servant leaving the room behind them. [B] Figures of two cavaliers with young women, playing cards at the head of a flight of stairs in a palace with statuary in niches, a youth in scarlet carrying a wine jug to them up the steps. (N. Y. Private Collector)

On copper: 24 x 34 inches

Collection of Count Leon Mnischez, Paris, 1902, nos. 122, 123



[NUMBER 45]

GASPAR NETSCHER

DUTCH: 1639-1684

700 45. *A FAMILY GROUP*. Interior with a dark green velvet curtain hung at the right, before which is a group consisting of a lady in black seated by a table covered with an Oriental rug, taking an orange from a bowl of fruit offered by her daughter, who wears a gray satin gown; her husband robed in brown, and holding a nectarine standing behind her with his left hand on her shoulder; at the left, a little girl in an old gold satin dress, is seated on a stool, with a pet spaniel at her lap. (*Andriessse*)

33 x 27½ inches

Collection of J. D. Nijman, Amsterdam, 1797

From D. Katz, Dieren

Described in C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch Painters of the Seventeenth Century*, 1913, vol. v, no. 466

[See illustration]



[NUMBER 46]

900-

NICOLAES MAES

DUTCH: 1632-1693

46. *INTERIOR OF A SHOP, WITH TWO FIGURES*. Dutch interior with a glass cabinet of metalware on the rear wall, and lighted from a high casement from the right. An old woman is seated at a table on which are scales and three cauldrons of potions; she is receiving money from a younger woman in white smock with red skirt and blue apron, who leans on the table conversing with the shopkeeper. (*Andriessse*) Panel: 29½ x 23½ inches

From D. Katz, Dieren

Christmas Exhibition, Boymans Museum, Rotterdam, 1938-9

[See illustration]



[NUMBER 47]

EGBERT VAN HEEMSKERK

DUTCH: 1634-1704

325- 47. *DANCING AND DRINKING PARTY IN AN ALEHOUSE*. A tavern with a balcony in the rear wall crowded with boors, one of whom is framed in a door at the left. On the floor of the alehouse are a number of men and women watching two dancers in the centre of the scene, and a group of gamblers in the left foreground; at the extreme right a serving maid emerges from the cellar with a jug of wine for a youth in a scarlet jacket. Signed below the gaming table with monogram, and dated 1682. (*Bergmann*)  $22\frac{1}{2} \times 30\frac{1}{4}$  inches

[See illustration]

200- JOHANN ROTTENHAMMER

GERMAN: 1564-1623

48. *MOSES STRIKING THE ROCK*. A crowd of Israelites robed in colorful dresses, and with two camel riders at the right, surrounding Moses, who is robed in dark green with scarlet cloak, and holds his wand aloft as water gushes forth from a high mound of rock, from which the people are filling vessels. In the left middle distance the tents of the people, with other figures. (*N. Y. Private Collector*)  
Panel:  $35 \times 34$  inches



250-

[NUMBER 49]

FRANS FRANCKEN II

FLEMISH: 1581-1642

49. *BIBLICAL SUBJECTS: TWO PAINTINGS.* [A.] Depicting a procession of Israelites, with King Saul under a scarlet canopied chariot surrounded by horsemen; preceded by David on horseback carrying the head of Goliath, a crowd of musicians at the right. [B.] Wooded landscape, with figures of attendants and nymphs offering bread and wine in golden vessels to the victorious Israelite horsemen, headed by a King in a scarlet cloak. (*N. Y. Private Collector*)

*On copper: 23¼ x 30½ inches and 22½ x 29½ inches*

Companions to the following

250-

[See illustration]

FRANS FRANCKEN II

FLEMISH: 1581-1642

50. *BIBLICAL SUBJECTS: TWO PAINTINGS.* [A.] A portico of the Temple, with numerous figures of men around the altar watching Eli, the High Priest, anoint the youthful Samuel. [B.] Depicting the Triumph of David, in a procession of massed horsemen with spears, seated in a golden chariot at the right with a scarlet drapery and canopy; Saul and his court look down from a balcony above. (*N. Y. Private Collector*)

*On copper: 23½ x 30½ inches*

Companions of the preceding

PHILIPS WOUWERMAN

DUTCH: 1619-1668

225-

51. *CAMP SCENE*. Dutch soldiers on foot and horseback around a tented camp at the left, with camp followers, a gray horse feeding from a trough in the centre of the scene; view of distant hills. (*N. Y. Private Collector*) 30 x 35½ inches

ABRAHAM BLOEMAERT

DUTCH: 1564-1651

150-

52. *ARCADIAN SCENE*. Rolling wooded landscape with numerous slightly draped figures of men, women and children massed in two groups, a third dancing in a ring on the sward, a figure of Time looking down from the clouds; a white goat pasturing beneath an oak tree at the right. Signed at lower right A. BLOEMAERT, and dated Ao 1604. (*N. Y. Private Collector*)

*On copper: 17½ x 27¼ inches*

PEETER STEVENS

FLEMISH: 1540-1620

325-

53. *WINTER LANDSCAPE WITH FIGURES*. Snow-covered shores of a river, with figures resting and gathering faggots on a road at left. Trees with icy branches border the road. On the opposite shore are buildings, with a picturesque old mill and a waterfall. (*N. Y. Private Collector*)

*Cradled panel: 26¾ x 41 inches*

JAN VAN DER HEYDEN (ATTRIBUTED TO) DUTCH: 1637-1712

500-

54. *WINTER SCENE IN HOLLAND*. View of a town with numerous skaters on a pond in the left foreground, before a red brick town hall with a tall tower; at right a bridge. The streets are covered with snow; in the foreground are figures strolling and vendors selling hot food and fruit. (*N. Y. Private Collector*)

25 x 33¼ inches

PETER PAUL RUBENS (SCHOOL OF)

XVII CENTURY

750-

55. *LOUIS XIII OF FRANCE*. Portrayed in armor astride a white horse, traveling on a road before a distant vista of green landscape. An angel in crimson mantle flies through the clouds, holding a wreath over his head. (*Kass*).

*On copper: 25 x 19¾ inches*

Collection of Leopold, Count Firmian, Archbishop of Salzburg, Castle Leopoldskron, Salzburg

Collection of Baron Kuffner de Diozegh, Parke-Bernet Galleries, Inc, 1948

PAULUS MOREELSE

DUTCH: 1571-1638

56. *PORTRAIT OF A LADY*. Three-quarter-length figure to the observer, wearing black dress with vandyked lace cuffs and huge Medici collar; brown background. (*L. I. Private Collector*) *Cradled panel: 43 x 31 inches*

NICOLAES MAES (SCHOOL OF)

DUTCH: 1632-1693

56A. *DON LOPEZ SUASSO*. Half-length portrait to half left, turning towards the observer, of a young man wrapped in loose brown robes and wearing a full dark periwig; brown background. (*N. Y. Private Collector*) *31½ x 25 inches*

ITALIAN AND OTHER PRIMITIVES  
AND RENAISSANCE PAINTINGS

SIENESE SCHOOL

XIV CENTURY

57. *THE CRUCIFIXION*. Depicting the crucified Christ with white loin cloth, two red-robed angels hovering above the cross; at the left, the mourning figures of S. John and the Marys; at the right, five figures of soldiers; gold background. (*N. Y. Private Collector*) *Panel: 10¾ x 8¾ inches*

*Note: A Sienese Crucifixion closely resembling the above, and dated in the catalogue circa 1350, was in the Fr. Aug. Kaulbach collection.*

TUSCAN SCHOOL

CIRCA 1400

58. *MADONNA AND CHILD*. Half-length figure of the Virgin in scarlet robe and dark blue hooded cloak, holding on her right arm the Child, Who is garbed in rose, and gives the benediction; gold background. (*N. Y. Private Collector*) *Cradled panel: 10¼ x 8¼ inches*

SIENESE SCHOOL

LATE XIV CENTURY

59. *SALVATOR MUNDI*. Half-length figure of the Savior, in crimson robe and gold-edged bluish green cloak, giving the benediction, a small orb held in His left hand; tabernacle with gold background and halo of *bulino* work. (*N. Y. Private Collector*) *Arched panel: 13 x 8¼ inches*

SCHOOL OF COLOGNE

CIRCA 1510

60. *MARTYRDOM OF S. ANDREW*. The bearded Saint, in black robes, crucified upon a saltire cross in the left foreground, surrounded by a crowd of people, a judge in red and gold robes standing before him; in the distance a city, and at upper right a vignette of a torture scene. (*Von Hessert*) *Panel: 33½ x 20 inches*



250

JACOPO DEL CASENTINO

TUSCAN: 1278-1349

61. *MADONNA AND CHILD WITH SAINTS: TRIPTYCH.* Enthroned figure of the Madonna in rose gown and hooded mantle, holding the Child in a scarlet and gold coverlet. The wings with two saints and the angel of the Annunciation at the left, and the Crucifixion and Virgin and S. John at the right.

*Panels: total height 16 x 15½ inches*



2001

AGNOLO GADDI

FLORENTINE: AFTER 1333-1396

62. *VIRGIN AND CHILD WITH SS. DOROTHY AND CATHERINE.*

Full-length figure, facing the observer, of the Virgin in red robe and dark green cloak, holding on her left arm the Child, robed in gray with orange cloak and flanked by symmetrically placed smaller standing figures of SS. Dorothy and Catherine in rose and orange holding palms and a wreath of flowers and missal, respectively; gold background with elaborate *bulino* work, including the halos. (*Bergmann*)

*Arched panel: 30¾ x 19 inches*

*Note:* Dr W. Suida writes of this painting as follows: "In the last decades of the XIVth Century Agnolo Gaddi, Taddeo's son, personified the glorious tradition of Giotto in Florence. It is his studio where the charming painting, representing the Virgin with the Infant Christ, flanked by St. Dorothy and St. Catherine, originated. (On panel 30¾ x 19 inches). Especially the two charming female Saints in their gracious attitudes and their fascinating coloring show the great master's own hand; the whole composition is undoubtedly his work. New York, April 21, 1945". (Signed) W. Suida. The certificate will be given to the purchaser.



# BOCCACCIO BOCCACCINO

CREMONESE: 1467-1525/6

63. *THE HOLY FAMILY*. Half-length figure of the Virgin, with tightly bound hair, wearing wine red robe and dark green cloak, the nude Child on her right arm, holding a dove; behind her at the right appear the head and shoulders of S. Joseph robed in yellow; before a landscape with a green drapery at upper left. (*Bergmann*)

Panel: 23 x 19 inches

*Note:* Dr Lionello Venturi writes of this painting as follows: "This picture is in my opinion an authentic work by Boccaccio Boccaccino of Cremona (1467-1525/6). The figure of St. Joseph corresponds exactly with that of St. Peter in Boccaccino's altarpiece in the church of St. Giuliano, Venice, and that of St. Joseph in a painting representing the Adoration of the Child in Modena Gallery (no. 426). The picture here reproduced belongs to the late period of the master, around 1518, when he was influenced by Venetian painters of the Giorgione school and came close to Romano of Brescia. New York April 16, 1943". (Signed) Lionello Venturi. The certificate will be given to the purchaser.

Painted about 1518



1500.

BERNARDINO LUINI

MILANESE: 1475-1531

64. *MADONNA AND CHILD*. Three-quarter-length figure to half left of the Virgin in crimson robes and yellow cloak, holding the nude Child on her right knee on a pillow, before a green drapery; at the left is a vista of landscape, thickly wooded. (*Bergmann*)

*Cradled panel: 19 x 16¼ inches*

*Note:* Dr W. Suida writes of this picture as follows: "... This painting of the Madonna, on panel 19½ x 16¼ inches is in my opinion a work by Bernardino Luini. A general inspiration is given by Leonardo's composition of the Madonna Litta. We have to compare for this Virgin a picture by Luini in the Ambrosiana, for the Child two fresco paintings by the same master in the Brera, one formerly in Ospizio dei Certosini, the other one formerly in S. Maria della Pace in Milan. The approximate date of origin is to be assumed about 1516-1520. New York, October 4, 1943". (Signed) W. Suida. The certificate will be given to the purchaser.

Painted about 1516-20

ANTONIO ALLEGRI (CORREGGIO)

ITALIAN: 1494-1534

65. *THE FLEEING YOUTH* (*LA CATTURA DI CRISTO*. Mark xiv, 51-52) In the foreground a nude, fair-haired youth of a feminine type runs towards the left, dropping a salmon-colored cloak, as a Roman soldier in a blue corselet lunges towards him; in the background, at the foot of a wooded knoll, occurs the kiss of Judas, as the Christ is surrounded by soldiery with torches. (*De Frey*)

Panel: 24 x 18¼ inches

*Note:* This painting, following the opinions of Dr Gustav Gronau, the leading authority on Correggio, and Dr Hermann Voss, is the recently discovered original of the long-lost composition known only by copies, e.g. the one in the Gallery of Parma. It was recognized as such and shown in the comprehensive Correggio exhibition at Parma in 1935 (*v.i.*). Dr Gronau writes on a photograph which will be given to the purchaser (translation): "The painting reproduced on the reverse, the representation of the 'Fleeing Youth', of which I inspected the original several times, is in my opinion the missing original of the composition by Correggio, which I reproduced in my monograph on the Master, *Klassiker der Kunst*, page 143. My judgment is based on a comparative study of the 'Madonna della Cesta', which belongs to the same period, in the National Gallery, London. It is my intention to reproduce this example in any new edition of my monograph as the original by Correggio". (Signed) Gronau, San Domenico di Fiesole, 17/X.28.

This opinion is confirmed by Dr Hermann Voss, who writes (translation): "The portrait . . . is in my opinion the original, believed for a long time to have been lost, representing the 'Judas Kiss' and the 'Fleeing Youth'. There exists a poor but rather exact copy of this painting in the Gallery at Parma. The original . . . shows by virtue of its high artistic quality that it is completely by the Master's own hand, and appears to date from his best period (the early 1520's)". (Signed) Dr Hermann Voss, London, February 18, 1929.

The bibliography of the subject includes: A. Felibien, *Entretiens sur les Vies et sur les Ouvrages des plus Excellens Peintres*, 1666, vol. I. pp. 233-234; G. B. Molo, *Roma Sacra Antica e Moderna*, 1681, III. p. 32; A. R. Mengs, *Opere*, 1780; C. G. Ratti, *Notizie Storiche Sincere*, 1781; L. Pungileoni, *Memorie Storiche di A. Allegri*, 1817-1821; V. Ruffo, *Galleria Ruffo nel sec. XVII in Messina*, in "Bollettino d'Arte", x, 1916, p. 169; C. Ricci, *Correggio*, 1930, p. 151.

Painted about 1520-25

Collection of the Hon. J. A. M. Meade, London

From David S. Rothschild, Manchester

Described in A. Venturi, *Di un' Opera Supposta perduta del Correggio*, in *Crisopoli*, III (1934), p. 180.

Described [quoting A. Venturi] in *Un quadro del Correggio che si credeva perduto*, in the *Giornale d'Italia*, April 28th, 1934 and ill. p. 3

Described and illustrated in Georg Poensgen, *De Italiaansche Voorjaarstoonstellingen In Venetie, Parma, Bologna En Brescia*, pp. 20-21. fig. 4 in *Maandblad Voor Beeldende Kunsten*, Amsterdam, January 1936

Correggio Exhibition, Parma, 1935, no. 48, illus. in the catalogue

[See illustration]



[NUMBER 65]

RAPHAEL SANZIO (ATTRIBUTED TO)

ITALIAN: 1483-1520

66. *THE HOLY FAMILY AND THE SPARROW*. The Virgin, in scarlet robes and brilliant lapis blue cloak, is seated on a mound holding the nude Child on a white cloth before her; He gazes fascinated at a sparrow held up by the infant S. John, who stands upon the ground held in the arms of the kneeling S. Elizabeth, robed in blue, with buff cloak and gray head veil. In the background a rolling landscape, with houses and ruins. (*Phila. Private Collector*)

*Cradled panel: 9¾ x 7½ inches*

9.52 -

Collection of Prince Paskewitch

From the Crossibili family of Ferrara

Collection of Charles T. Yerkes, New York, 1910 (as by Raphael Sanzio)

Collection of Mrs J. W. M. Cardoza, Philadelphia

[See illustration]



[NUMBER 66]

## HANS FRIES

SWISS: 1465-1520

67. *PORTRAIT OF A LADY WITH A NECKLACE*. Half-length portrait, to the observer, of a young lady in a tight-waisted dark red dress with green cloak and full white headdress; she is fingering in her left hand a string of coral and a necklace of filigree gold. (*Schneider*)

*Cradled panel: 20½ x 13 inches*

*Note:* The attribution to Hans Fries was confirmed by the Swiss expert Dr Walter Hugelshofer, who in a letter to Dr Aram indicated his intention of publishing this picture in his forthcoming book on the Master. Dr W. Suida, in a copy of a note dated New York, December 12, 1945, confirms Dr Hugelshofer's opinion, and adds: "As far as I know the present painting is the only work by this prominent Swiss painter to be found in an American collection".

A certificate by Dr W. R. Valentiner reads as follows: "The painting represented in this photograph belongs to my mind to a group of outstanding early German female portraits which have been painted in South Germany about 1480-90, and which are all of a remarkably expressive design, simplicity of color scheme and fine rendering of character (two other portraits of somewhat similar type in the Bayerische National Museum, Munich, and the London National Gallery). The attribution of Dr Hugelshofer of the present portrait to the excellent Swiss painter Hans Fries (Freiburg 1465—Bern 1520) seems convincing". (Signed) W.R. Valentiner. Detroit Jan. 1, '46. The certificate will be given to the purchaser.

[See illustration]

## LEANDRO DA PONTE BASSANO

ITALIAN: 1557-1622

68. *MAN IN A FUR-EDGED COAT*. Half-length figure to the observer of a man in black clothes, his coat edged with fur, his right arm resting on a scarlet-covered table with a book; dark red drapery above. (*Landfield*)

*34½ x 26¾ inches*

## FLEMISH SCHOOL

CIRCA 1530

69. *ADORATION OF THE INFANT CHRIST*. The Virgin in green robes, S. Joseph opposite her, in light green gown and crimson cloak, kneeling in prayer over the cradle of the Child, beside which are two small figures of kneeling angels; behind the brick and marble walls of their habitation is an open rolling landscape with figures of shepherds and their flocks. (*N. Y. Private Collector*)

*Cradled panel: 29½ x 20¼ inches*



[NUMBER 67]

MAITRE DU SAINT SANG

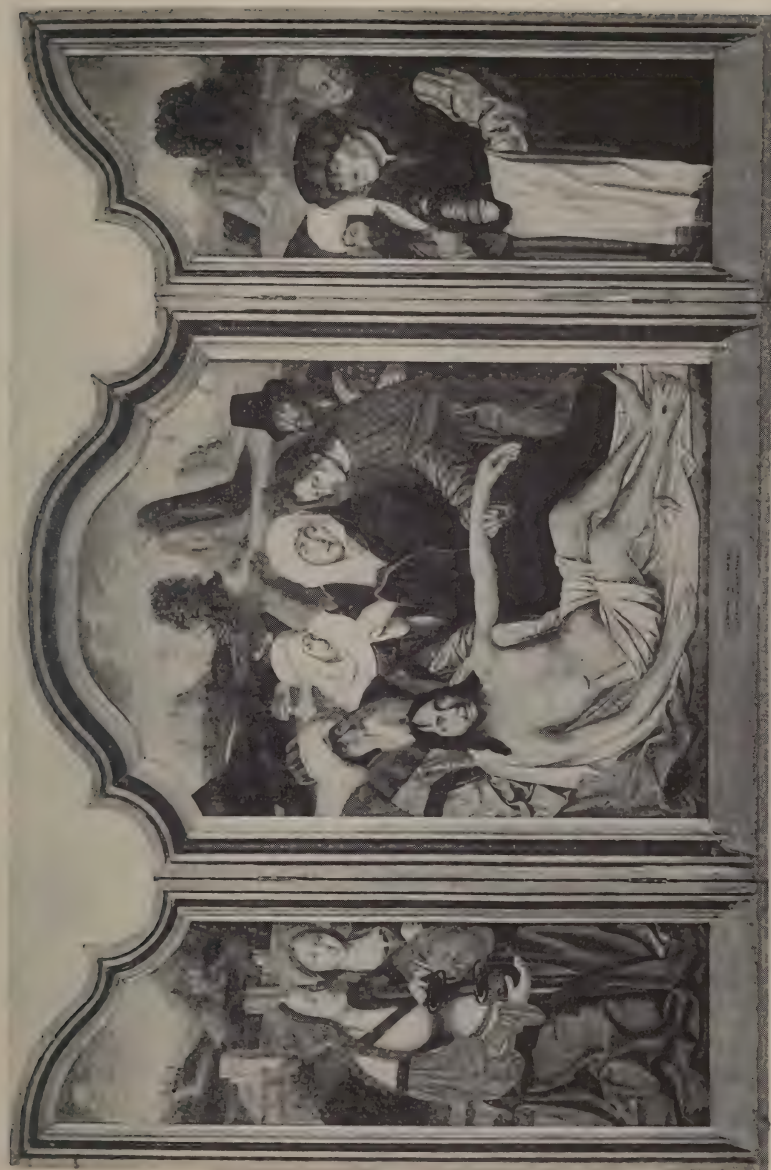
FLEMISH: FL. 1500-1525

600- 70. *THE DEPOSITION OF CHRIST: TRIPTYCH*. The centre panel depicts the figure of the dead Christ reclining on a white drapery, supported by the arms of the bearded and turbaned S. Joseph of Arimathea; with the mourning Virgin in bluish green robes, the Magdalen wiping her eyes, S. John in red robes grasping the left arm of the Savior, and a man in a steeple hat holding a golden chalice. In the background a rocky landscape, with the hill of Calvary at upper right. The wings depict kneeling male and female donors, the former holding a white towel and crown of thorns, the latter dressed as the Magdalen, with a covered jar; with male and female attendants respectively, and with backgrounds of mountain landscapes. (*N. Y. Private Collector*)

*Centre 40 x 28½ inches; wings 41 x 13 inches*

Collection Brame, Paris, 1819

[See illustration]



[NUMBER 70]

## MASTER OF SIJENA

ARAGONESE: FL. 1519

71. *ADORATION OF THE ANGELS AND SHEPHERDS*. The Child lies on a mat in the foreground of a ruined marble palace; at the left stands the Virgin dressed in crimson and at the right S. Joseph in green, with an angel in white between them holding a banderole with the gloria. Behind them, a multitude of angels crowded between the high walls, and at the right, behind the shoulder of S. Joseph, a devout shepherd robed in crimson.

Panel: 68 x 52½ inches

800 -  
*Note:* The altarpiece of Sijena, which originally consisted of ten scenes from the Life of the Virgin, and which is of paramount importance for the history of Renaissance painting in Aragon, was commissioned by Doña Maria Ximenez de Urrea, and completed in 1519. Its author, known as the Master of Sijena (this altar being the most important production, although very much influenced by Italian Renaissance painting), derives directly from contemporary Spanish sculpture. In the Pantheon of the Church of Sijena is a polyptych by the same artist which bears an inscription with the names of Doña Lucrecia Porquet and Doña Maria Ximenez de Urrea, and the date 1517. The predella, which is by a pupil, reproduces some of the scenes from the High Altar.

The four panels from the Sijena Altarpiece now in the Huesca Museum were exhibited at Saragossa in 1908, and are described in the catalogue by M. Emile Bertaut as an example of the transposition of sculpture into painting. The Master of Sijena, he suggests, is a pupil of Damian Forment.

Painted about 1515-19

From the High Altar of the Monastery of Sijena, Aragon

Collection Kittel, Barcelona

Exposicion Retrospectiva de Arte, Saragossa, 1908

See E. Tormo y Monzo, *La Pintura Aragonesa Cuatrocentista*, in the *Boletin de la Sociedad Española de Excursiones*, 1909

See Ricardo del Arco, *El Real Monasterio de Sijena*, in the *Boletin de la Sociedad Española de Excursiones*, 1921

[See illustration]



[NUMBER 71]



[NUMBER 72]

GIROLAMO SICIOLANTE DA SERMONETA

ROMAN: XVI CENTURY

72. VIRGIN AND CHILD, WITH THE INFANT S. JOHN. Full-length figure of the Madonna in rose and green robes, seated before a landscape, with the Child leaning against her knee playing with the lamb brought by the infant S. John. (*Sicca Estate*)

Panel: 45 $\frac{3}{4}$  x 33 inches

[See illustration]



[NUMBER 73]

400-

MARINUS VAN REYMERSWAELE

DUTCH: c. 1500-1567

73. *THE TAX COLLECTORS*. Two intendants, one in brown robe with fur collar and crimson chaperon, the other in scarlet robe and brown liripipe, seated at a table strewn with gold and silver coins, the former writing in a book; seen at waist length, before a wall on which is pinned a white paper at the left. (Bergmann)

*Cradled panel: 31 x 39½ inches*

*Note:* A well-known composition of which several versions, showing slight variations exist, e. g., the Antwerp Museum, the Detroit Institute of Arts, in the National Gallery, London, and elsewhere.

[See illustration]

200-

ALONSO SANCHEZ COELLO (ATELIER OF)

SPANISH: 1515-1588

74. *A LADY OF THE COURT OF PHILIP II*. Bust portrait, looking to the observer, of a young girl with red hair dressed high, wearing a gray and gold dress with jeweled collar and lace ruff; brown background. (Bergmann)

*19¾ x 16 inches*

FRANCESCO DA PONTE BASSANO

ITALIAN: 1549-1592

75. *WINTER LANDSCAPE WITH FIGURES OF PEASANTS AND ANIMALS*. A distant view of a broad landscape, with barns and bare trees in the foreground, and peasants busy carrying faggots, a pack donkey at the right.

50- A family group surrounds a fire at the left, with a woman in rose and scarlet holding a distaff, and a man in crimson coat warming his feet. A dog runs across the foreground.

34 x 47 inches

## FRENCH AND ITALIAN XVII-XVIII CENTURY PAINTINGS

JEAN LOUIS DEMARNE

FRENCH: 1744-1829

125- 76. *SCENE FROM THE ROSIERE DE SALENCY*. Depicting a group of peasants, with a cow and dog, talking to a nobleman and his lady outside the door of a stone cottage, a second hut seen in the right middle distance.

Panel: 8½ x 11¾ inches

*Note:* A companion painting is in the Dijon Museum.

Collection of Raphael Garreta, Curator of the Rouen Museum

Collection of Georges de Batz, Paris

ALESSANDRO MAGNASCO

ITALIAN: 1681-1749

400- 77. *INTERIOR OF A WORKSHOP*. An interior with various tubs and jars standing about on the floor, and pictures hanging on the walls. The artist is seated at centre, in a white cloak and tall-crowned hat, working at an easel; surrounding him are four assistants in yellow and blue costumes. 11¾ x 14¼ inches

Exhibited at the Springfield Museum of Fine Arts, Springfield, Mass., 1938

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

Exhibited at the Durlacher Galleries, New York, 1940

C. MICHEL DUPLESSIS

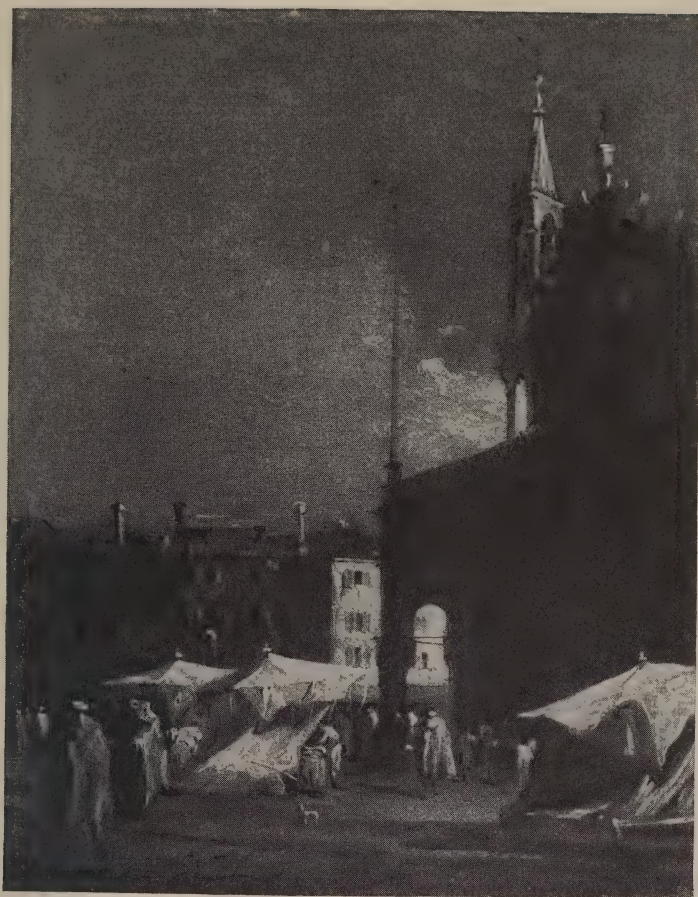
FRENCH: XVIII CENTURY

150- 78. *CARAVAN OF PEASANTS*. Mountain landscape with a long procession of peasants driving horse-drawn covered wagons down a slope, one group in the foreground at the edge of a pool, together with a cow wading in the water. Signed at lower left C. M. DUPLESSIS.

Panel: 16½ x 19¾ inches

Collection of Georges de Batz, Paris

Exhibition of Landscape Paintings from Patinir to Hubert Robert, Johns Hopkins University, Baltimore, 1941



[NUMBER 79]

450—

FRANCESCO GUARDI

VENETIAN: 1712-1793

79. *VIEW OF VENICE*. Gentlemen in cloaks strolling on the Piazza amid the stalls of street vendors, with houses in the background, and an entrance to the San Marco, under a blue sky with light clouds.

11¼ x 8¾ inches

Collection of Alexander A. de Roudanovski, Chamberlain to Czar Alexander III of Russia

[See illustration]



[NUMBER 80]

SEBASTIEN BOURDON

FRENCH: 1616-1671

80. *PEASANT KITCHEN*. Interior of a cottage lighted by a high window at the left and a doorway, of which only the side wall is visible. A woman and a boy are tending a kettle on a burning hearth in the background. In the foreground are various cooking utensils, a candlestick, and other objects of still life placed upon the floor and on a chest, with a dead hare hanging nearby. (*Pach*)

13 x 21½ inches

*Note:* This painting was attributed verbally to Bourdon by M. Paul Garnet of the Louvre.

Collection of Georges Wildenstein, New York

Exhibition of French Painting of the Time of Louis XIII and Louis XIV, Wildenstein Galleries, New York, 1946, no. 7

[See illustration]

SALVATORE ROSA

ITALIAN: 1615-1673

81. *IMPRISONMENT OF S. PETER: PAIR PAINTINGS*. [A.] A light shining in the prison, and the angel of the Lord leading Peter away, through the sleeping soldiers and prisoners. [B.] Peter, freed, appearing before the astonished people.

13½ x 18 inches



[NUMBER 82]

GEORGES DUMESNIL DE LA TOUR FRENCH: 1600-1652

82. *BOY LIGHTING A CANDLE*. Portraying a boy in black slashed costume with brown cloak, his features lighted by a flambeau which he is blowing, preparing to light a candle held in his right hand. 30½ x 25 inches

*Note:* This painting is accompanied by certificates from M. Louis Réau and Dr Walter Friedlaender, which will be given to the purchaser. M. Réau points out that the same subject was found in a portrait of a *Youthful Smoker Holding a Candle* exhibited in 1936 at the Knoedler Galleries in New York; and that the model also can be found in the painting known as *Le Tricheur* from the Landry collection shown in the same exhibition, which is signed in full. Dr Friedlaender suggests that this is perhaps not a simple genre figure, but a part of a legend, perhaps connected with S. Alexis, the special Saint of Lorraine.

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

Exhibited at the Smith College Museum of Art, Northampton, Mass.

[See illustration]

JEAN BAPTISTE GREUZE

FRENCH: 1726-1805

83. *LA MARQUISE D'AVRICOURT*. Portrait at waist length, facing the observer, of a beautiful young woman wearing loose white robes exposing her right breast, and celadon scarf, her tightly dressed hair ornamented with butterflies; dark grayish-green background. (*N. Y. Private Collector*)

*Oval: 20 $\frac{1}{4}$  x 16 $\frac{1}{4}$  inches*

1800- From Count Trotti, Paris

[See illustration]



[NUMBER 83]



[NUMBER 84]

JEAN FRANÇOIS DE TROY

FRENCH: 1679-1752

600- 84. *THE UNEXPECTED VISITOR*. A maiden loosely draped in a décolleté white robe is seated on a couch holding a pet cat, a young girl in plum-colored draperies addressing her; the green drapery hanging behind the sitter is thrust aside to reveal the unexpected presence of a youth in an apricot velvet coat; at the right, a stone wall with an embrasure opening to the sky. 32 x 26 inches

*Note:* This distinguished painting has always been known and exhibited as by Jean François de Troy, but a study of the composition and detail suggests that the attribution should be accepted with reserve.

Collection of Warren Wright, New York

From Arnold Seligmann, Rey & Co., New York

From Julius H. Weitzner, Inc., New York

Centennial Exhibition, Dallas Museum of Fine Arts, Dallas, Texas, 1936, no. 9

325

ANTONIO CANALE (CANALETTO) (SCHOOL OF)

VENETIAN: XVIII CENTURY

85. *GRAND CANAL, VENICE*. Renaissance palaces bordering the smooth waters of the Canal, with gondolas plying to and fro. At the left is a broad quay with groups of figures, one a musician carrying a 'cello. (*Sicca Estate*)

38 x 48 inches

75

ANTONIO CANALE (CANALETTO) (SCHOOL OF)

VENETIAN: XVIII CENTURY

86. *THE RIALTO, VENICE*. View of the arched bridge spanning the Grand Canal, with gondolas animating the water, and groups of figures on the quays at either side. (*Sicca Estate*)

39½ x 50 inches

250

PAOLO ANTONIO BARBIERI

BOLOGNESE: 1603-1694

87. *STILL LIFE WITH FRUIT AND OYSTERS*. On a stone table are heaped green grapes, lemons, bread, a wine flask and a glass, a cut melon and a tumbled barrel spilling oysters onto a green drapery with gold fringe; dark green background. (*Bergmann*)

31¼ x 25 inches

250-

JACOPO MARIESCHI (ATTRIBUTED TO)

VENETIAN: 1711-1791

88. *VENETIAN SCENES: TWO PAINTINGS*. Views of the Grand Canal crowded with gondolas, under a bright turquoise sky with light clouds; one showing the Rialto. (*N. Y. Private Collector*)

23¼ x 29¼ inches

# BRITISH AND AMERICAN PAINTINGS



[NUMBER 89]

JOHN N. SARTORIUS

BRITISH: 1755-1828

89. *FOX HUNTING: PAIR PAINTINGS.* [A.] The Leap; a whip in pink coat mounted on a bay hunter taking a fence, followed by two hounds. [B.] Breaking Cover; two hounds and a whip crossing open country, with other huntsmen seen on a hill at left, surrounded by the pack. Autumn landscape backgrounds. Both signed at lower left J. N. SARTORIUS, and dated 1819. (N. Y. Private Collector)

17 x 21 inches

From Arthur Ackermann & Son, Inc., New York

[See illustration of one]



[NUMBER 90]

PETER MONAMY

BRITISH: 1670-1749

90. *FLEET AT ANCHOR*. A line of galleons and smaller men-o'-war, with half-furled sails, lying at anchor in calm water; in the right foreground a boat filled with men is being rowed towards the nearest ship. (N. Y. Private Collector)

*Cradled panel: 21 x 29¾ inches*

[See illustration]

SIR HENRY RAEBURN, R. A.

SCOTTISH: 1756-1823

91. *MISS MARGARET INGLIS, AFTERWARDS MRS ALVES OF EDINBURGH.* Portrayed at half length, turned to half right, and looking towards the observer. Wearing a high-waisted brown dress with white lawn collar, her dark hair framing her face in curls. Neutral gray-green background. (N. Y. Private Collector) 30 x 25 inches

*Note:* Portraits of Admiral Charles Inglis and Sir Patrick Inglis of Sunnyside were in the Raeburn Exhibition at Edinburgh in 1876.

Collection of Dr. Thomas Inglis

From Scott & Fowles, New York

4900- Described and illustrated in Max Safron, *Sir Henry Raeburn* (now in preparation)

[See illustration]



[NUMBER 91]

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH: 1723-1792

92. *MISS SARAH PRICE AS A CHILD*. A child in pink dress draped in panniers and turquoise blue petticoat, in the role of a shepherdess with three lambs at her side. Landscape background with trees and an embankment at the right, a vista with distant mountains stretching into the left distance. (*N. J. Private Collector*)

49¼ x 40 inches

1000-  
Sarah Price was the daughter of Charles Price, M.P., and Sarah Glanville Price; married Barber Gascoyne, of Barking. Her daughter, Frances Mary Gascoyne, married James, 2nd Marquess of Salisbury, K. G. Sat to Reynolds in February, 1769 and January, 1770.

The above portrait is very probably an original study for the portrait now in the collection of the Marquess of Salisbury, which was shown at the Royal Academy, 1770, no. 147. Walpole wrote of the R.A. picture: "Never was there more grace and character than in this incomparable picture, which expresses at once simplicity, propriety, and fear of her clothes being dirtied, with all the wise gravity of a poor little innocent". The above may then be the portrait belonging to Mrs Price which was exhibited at the British Institution in 1813, no. 116 (see Graves, *A Century of Loan Exhibitions*, vol. III, p. 1019).

Collection of James Davis, Esq. Hasketh Park, Southport

Cf. Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. II, pp. 727-773; and 1901, vol. IV, pp. 1388-1389

Cf. Sir Walter Armstrong, *Sir Joshua Reynolds, P.R.A.*, 1900, p. 225

Subject engraved by James Watson, 1770; and by S. W. Reynolds

[See illustration]



[NUMBER 92]

REMBRANDT PEALE, N.A.

AMERICAN: 1778-1860

93. *GEORGE WASHINGTON*. Bust portrait, looking to half left in blue Continental uniform with buff facings, gold epaulettes, and high white stock. Sky background. Signed on back of canvas R. PEALE-*pinxt.* (*Patterson*)

30 x 25 inches

*Note:* The above portrait was painted for General William Shepard (1737-1817), of Massachusetts, who was a personal friend of General Washington, serving with him at Saratoga, Trenton, Valley Forge, and Monmouth, and who later became the hero of Shay's Rebellion (1786-7). The portrait descended in the Shepard family to General Shepard's great-grandson, William Shepard Wetmore, and was purchased from his nephew, Major William Boerum Wetmore, lately of Allenhurst. A genealogy will be given to the purchaser.

1300-

Collection of General William Shepard, Westfield, Mass.

Collection of Nancy Shepard Wetmore, Middletown, Vt., his daughter

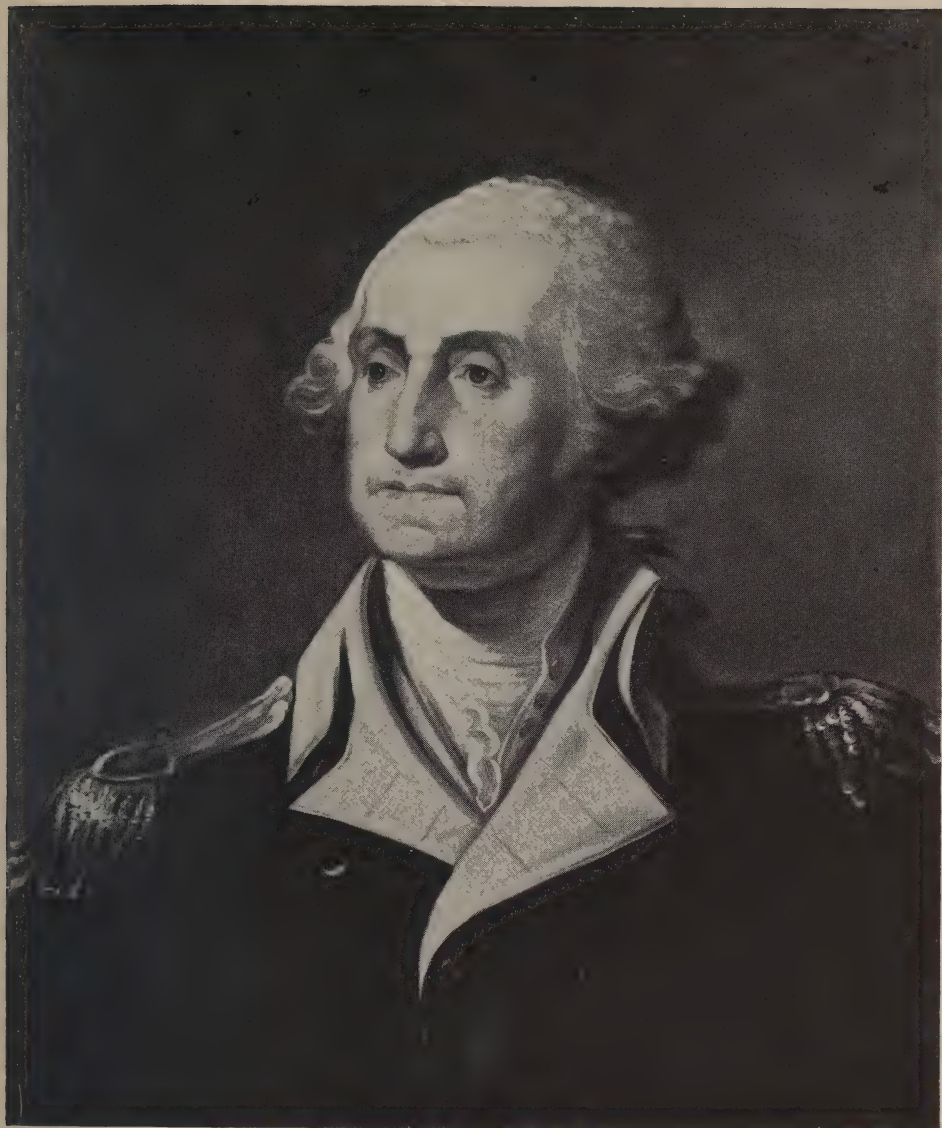
Collection of William Shepard Wetmore, his son, and Mrs Wetmore

Collection of Samuel Wetmore, New York, her brother

Collection of Major William Boerum Wetmore, Allenhurst, N. J., his son

Described in John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas*, 1931, p. 383, no. 9

[See illustration]



[NUMBER 93]



[NUMBER 94]

*Well known*

FEDERIGO ZUCCARO

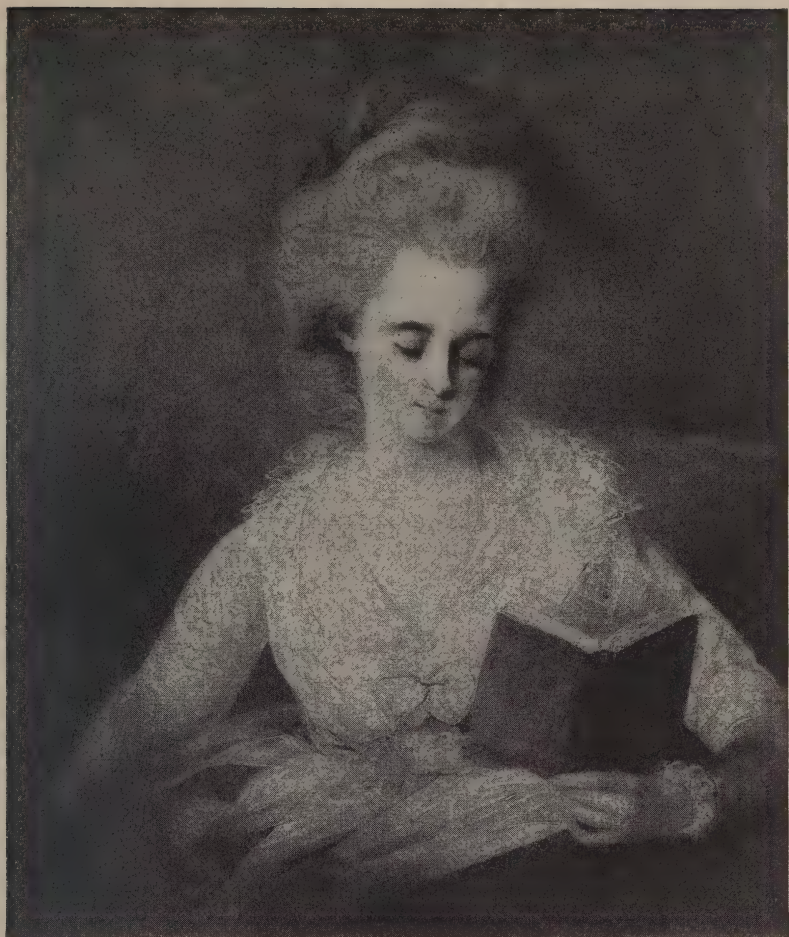
ANGLO-ITALIAN: 1542-1609

94. *PORTRAIT, SAID TO BE OF LADY ARABELLA STUART*. Half-length portrait, looking towards the observer, of a young woman in a flowered gown trimmed with lace and jewels, with a goffered Medici collar framing her face. Her hair is dressed with a jeweled tiara and a pendant. She holds in her right hand a fan attached to a rose ribbon, and her left hand is resting on the wide farthingale of her dress. Green portière in the background. (N. Y. Private Collector)

44½ x 40 inches

From the Bohn Collection, 1885

[See illustration]



[NUMBER 95]

825-

REV. MATTHEW WILLIAM PETERS, R. A.

BRITISH: C. 1750-1814

95. *LADY READING A BOOK*. A young girl in décolleté white muslin robe and pink sash, with loosely coiffed powdered hair, seated in a green armchair, gazing down at a book in her left hand; at half left, towards the observer. (N. Y. Private Collector)

30 $\frac{1}{4}$  x 25 inches

From Thomas Agnew & Sons, London

From Scott & Fowles, New York

[See illustration]

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH: 1723-1792

225- 96. *LADY LOUISA MANNERS, AFTERWARDS COUNTESS OF DYSART*. Three-quarter-length figure standing and looking to half right, resting her cheek on her left hand, her arm leaning against a pedestal. She wears a white gown with amber brown sash, with a veil and jewels ornamenting her hair. Brown background, with a crimson drapery at the right. (*Satterlee*)

51½ x 41 inches

Lady Louisa Manners (1745-1840) was the eldest daughter of Lionel, 3rd Earl of Dysart. She married in 1765, John Manners, M.P., of Grantham Grange, Lincolnshire, who died in 1792. She became the Countess of Dysart in her own right in 1821, on the death of her brother.

She sat in February, 1779. Lady Manners was the sister of Lady Jane Halliday whose portrait was painted the same year. The present portrait, originally painted in full length, hung in Belvoir Castle until its destruction by fire. The lower part of the picture was damaged, and it was cut off at the knees, and the paint blisters restored.

Another version of the subject was in the collection of Lord Iveagh. See Graves & Cronin, *Reynolds*, vol. II, pp. 613-4.

Subject engraved by Valentine Green, 1779; C. Knight, 1800; and S. W. Reynolds

275- WILLIAM WESTALL, R. A.

BRITISH: 1781-1830

97. *OIL PAINTING: RUSTIC COURTSHIP*. A young girl in blue and scarlet dress with white apron and leghorn hat, seated in an open field leaning against a sheaf of hay, and smiling at a youth at her side. 27½ x 27¾ inches  
Collection of Stanford White, New York, 1907

GEORGE HENRY HARLOW

BRITISH: 1787-1819

225- 98. *PORTRAIT OF A LADY*. Half-length figure of a young woman standing to half right before a landscape; wearing a sapphire blue velvet coat, with a standing white lawn collar framing her face. Sunset twilight sky. (*Kass*)

30 x 25 inches

Collection of Baron Kuffner de Diozegh, Parke-Bernet Galleries, Inc, 1948

GEORGES JEANNIN

FRENCH: 1841-1925

525- 99. *VASE OF FLOWERS*. A gilded urn filled with a tall bouquet of red and white poppies, pink carnations, lilac and other flowers, standing on a figured mat. Signed at lower right G. JEANNIN. (*N. Y. Private Collector*)

48 x 31 inches

[END OF SALE]

6

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